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Healy and Millet, of Chicago, for their novel and beautiful exhibits. Henry de Chennevieres writes of the monumental faience of the Exposition, and there is an article—one of a series—on scales and imbrications in ornament, by L. Passepoint.

YOUNG AMERICA'S PAINTING BOOK gives illustrations in color, by Constance Haslewood, of familiar nursery rhymes, to be copied on the opposite pages, where they are printed only in outline. The tints are well selected, and afford safe practice for the artist in the nursery. (Frederick Warne & Co.)

ASOLANDO, the last published work of Robert Browning (Houghton, Mifflin & Co.), may be likened to the last notes given forth by some noble instrument, rude, indeed, and primitive in construction, but of elemental force, of sweetness drawn from the very heart of nature, the chords of which, broken and relaxed by the hand of time, can produce, even at the touch of the master, scarcely any but feeble or discordant sounds. The sweetness that once so charmed the ear with magic and mysterious power has, in most of these poems, degenerated into mawkishness, the strong, if at times enigmatic utterances of other days, into meaningless confusion of thought. Occasionally, indeed, there is an echo of the old exquisite melody—that ran through "Evelyn Hope," for instance—as in the lyric beginning, "So say the foolish!" "Say the foolish so, Love?" Traces there are, occasionally, of the intellectual vigor that commanded our homage—often, it is true, tardy and reluctant—as in "The Pope and the Net," where the knowledge, accumulated during a lifetime, of one phase of human nature is epitomized in a single line, "Why, Father, is the net removed?" "Son, it hath caught the fish." But echoes of the stirring strains that quickened the pulse in such poems as "How they brought the Good News from Ghent to Aix," and "Incident of the French Camp," we listen for here in vain; the chord that produced them was broken before the instrument itself had sunk forever into silence. For all that we look for and miss, however, in these, the last earthly utterances of the poet, we find our best consolation, in his own words, in the poem called "Reverie":

"Somewhere, below, above,  
Shall a day dawn—this I know—  
When Power, which vainly strove  
My weakness to o'erthrow,  
Shall triumph; I breathe, I move,

"I truly am, at last!  
For a veil is rent between  
Me and the truth which passed  
Fitful, half-guessed, half-seen,  
Grasped at—not gained, held fast.

"I for my race and me  
Shall apprehend life's law;  
In the legend of man shall see  
Writ large what small I saw  
In my life's tale: both agree.

"When see? When there dawns a day,  
If not on the homely earth,  
Then yonder, worlds away,  
Where the strange and new have birth,  
And Power comes full in play."

MISS M. B. ALLING had much success with her beautifully decorated china, in Royal Worcester style, shown at Tiffany's during the holiday season. Few pieces remained unsold.

A MAGNIFICENT vase of malachite, so massive that it had to be conveyed to its destination in sections, was recently presented to Lord Revelstoke by the Czar. It is supposed to be the finest malachite ornament in England, not excepting the great vase at Windsor Castle, given by the Czar Nicholas to Queen Victoria.

FREDERICK JUENGLING, one of our best-known wood-engravers, died recently in this city from acute bronchitis. He came to this country from Germany while a youth, and began engraving for Harper & Brothers, but went into the business himself at the age of twenty-three. In 1870 he engaged in the printing business, in which, however, he failed; but a few years later he settled in full the claims of his creditors, who had maintained their confidence in his integrity unshaken. Mr. Juengling worked at engraving for Frank Leslie's publications and those of the Century Co., and was one of the leaders in the then new method of cutting on wood for illustration, by which the exact work of the artist was sought to be reproduced, instead of the engraver's own interpretation of it, according to the old system. Later he studied painting in water colors and in oils at the Art Students' League of this city, of which he became President. He was also a member of the Salmagundi Club. In 1882 he was awarded the only gold medal given for engraving at the International Exhibition at Munich, and in 1886 he received honorable mention at the Paris Salon.

A CORRESPONDENT of The American Garden says that the favorite "American Beauty" rose is an old sort under a new name, and is no other than the "Madame Jamain." As French names do not come easily to all of us, perhaps most persons will prefer the more familiar one in this case. A florist who sometimes supplies the writer with flowers invariably calls the Papa or Père Gautier, "Poppo; Gouteer," and he would certainly have trouble with "Madame Jamain."

At the recent flower show in San Francisco a resident of that city received the first prize for a new rose called the "rainbow rose." It is small, of a delicate shade of pink; stripes of a darker shade running to the end of each petal give it its name. No mention is made of the odor, however, upon the character of which its popularity will doubtless depend.

THE rule with the cacti is to give the soil a thorough drenching only when the leaves look shrivelled, except about the time for them to bloom, when three times a week is not too often to water.

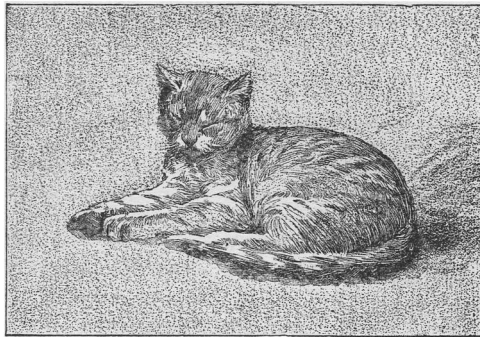
It should be remembered that in the winter evaporation does not take place so rapidly as in summer, and house plants do not require so much moisture. A safe rule is to wait until the soil looks dry on the surface before giving water, as plants are more often injured by excessive zeal in this matter than in any other way.

STRANGE as it may seem, the palm, which thrives under sunny skies in its tropical home, needs, in our drawing-rooms, a shady corner. Too strong light causes the leaves to turn brown and in course of time to die, although the palm succumbs to its fate only after a long struggle.

## Treatment of Designs.

STUDY OF A CAT (COLOR PLATE NO. 1).

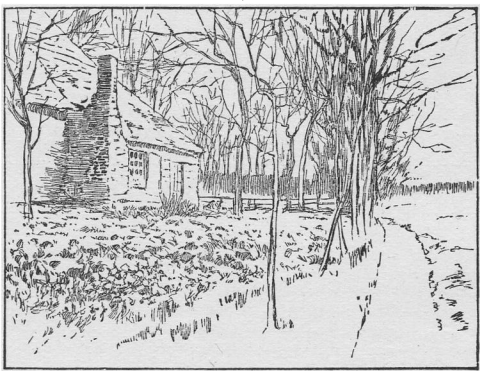
THE original of this kitten—he was hardly more than a kitten when he "sat" for his portrait—was for years a favorite of the well-known Lotos Club of New York. The artist brought him in under his overcoat one winter day, and "Dick" lived in peace and luxury until he died. Mr. Dolph, who is the best painter of cats in this country, has succeeded admirably with



this model, which is, apparently, of the Persian variety. The fine characteristic of alertness, even while the graceful little creature is contentedly dozing, is well expressed in the cleverly modelled head, while the soft, furry texture of the mottled "toroise-shell" colored coat is admirably rendered. The canvas selected need not be of very fine grain, as a certain amount of tooth will help to give texture to the work, which, though extremely effective in treatment, is somewhat sketchy in detail, and for this reason it is a most excellent study for beginners. The background color may be obtained with an admixture of raw umber, yellow ochre, black and white. It will save time to pass the background color over the entire canvas, allowing it to dry thoroughly before proceeding further. Care must be taken, however, not to paint too thickly, or there will be danger of clogging up the canvas, and thereby losing quality in the painting. The palette needed is very simple; it may be raw umber, raw Sienna, burnt Sienna, French Naples yellow or jaune brilliant, cobalt, black and white. Begin by making a careful and accurate drawing in outline with charcoal; then block in the salient points with raw umber only. Next lay in the bluish tints with raw umber, cobalt and white mixed, matching the tint indicated as nearly as possible. The lights must be loaded on with Naples yellow, to which white is added in the very lightest parts; jaune brilliant also gives the required color. Be careful to note the touches of pure burnt Sienna under the velvety paw and about the eyes and edge of one ear. Raw Sienna with a little white gives the intermediate bright brown tint; for the very dark touches mix raw umber, burnt Sienna and black. Do not work your tints about more than is necessary to insure a sufficient amount of modelling. The painting should be crisp, fresh and bright.

CROCUS BEDS IN EARLY SPRING. (COLOR PLATE NO. 2.)

THE original of this clever and charming little landscape, by Mr. George Hitchcock, is in water color. The reproduction is very true to the feeling of the artist. Use Whatman's hand-made paper of moderately fine texture; not hot-pressed—which is only fit for pen-and-ink work or very fine face painting.



Stretch the paper carefully (as directed on page 56 in painting the daffodils). The following colors will be needed: Raw umber, burnt Sienna, raw Sienna, Vandyck brown, yellow ochre, pale cadmium, pale lemon yellow, Indian red, rose madder, Antwerp blue, cobalt and ivory black. See that you are provided with two or three good elastic sable brushes. Begin by making a very careful and accurate drawing of the picture in outline with an H. B. pencil; then start painting with the sky. Mix enough color to paint freely with a very full brush; it is impossible otherwise to obtain transparency, which is the chief charm of water colors. This remark applies equally to the shadows, which should be literally blotted in. This method is clearly indicated in the copy under consideration. If the edges be too sharp in the first instance, soften with a clean, moist brush. To obtain the desired shade for the sky, mix cobalt with Indian red and, perhaps, a

very little black. The same tint is needed for the brightest reflections in the water; raw umber and more red are introduced into the shadow. For the field of crocuses all the yellows indicated will be needed, with touches of the Siennas and raw umber in the foreground in addition to the patches of green. Begin by putting over the whole field the faintest possible wash of yellow ochre. This will give just the tint required for the highest lights, which should be carefully left intact. A careful combination of Indian red, rose madder, raw umber and black will serve for the red bricked cottage, with dashes of other pure colors introduced, such as raw Sienna and pale cadmium and cobalt. Take Vandyck brown and a little black with a touch of red in it for the dark patch. The greens may be mixed with yellow ochre and cobalt, lemon yellow and black, raw Sienna and Antwerp blue. A glazing of raw Sienna only is used in places; there are also touches of clear, raw umber. The reddish tint in the sky is laid on before the tree trunks are picked out.

THE NUT-PLATE SERIES.

THE nut-plate given this month, the fifth of the series, represents a cluster of hazel-nuts. Paint the outside husks with yellow ochre, shaded with brown ro8 in the darker parts, with here and there a little brown green. The nut itself is to be painted dark brown, shading lighter, and a little black. The stems are to be painted with yellow ochre and brown ro8, the leaves grass green, shaded with brown green and sepia, and the catkins a very light green, shaded with the same color.

DESIGNS FOR DOYLIES.

THE two doyley designs given this month complete the set of six—the other four were published last month. They are intended to be worked on fine cambric or Indian grass cloth in embroidery silks. Suggestions for working them will be found in the stitches indicated on the drawings. Where solid work is used it must be for the most part satin stitch, but in some cases ordinary feather stitch must be used. Two shades of gold-colored silk will be found both to look and to clean best. The stem stitch used for the outlines must be very close and even. A very few stitches of a distinct shadow color will be found to heighten the general effect a good deal; but it must be carefully used or it will make the work heavy. The doyleys should have a border of wide drawn stitching before the embroidery designs are marked on them. And in stitching these the darkest shade of gold silk may be used instead of white thread with very good effect.

THE ROUNDELS.

THE set of four roundels, of which the first is given, working size, in the present number, to be followed by the others, each the same size, is suitable for execution on glass or china. Marion Reid, the designer of them, writes: "I should suggest the faces to be treated in faint flesh tones, the hair in reddish hues, the suns and also the crescent moon and stars in amber shades, the rays shading off darker from the centre; the sky in greenish blue. They would also look well in monochrome of blue or deep red. With an enlarging border they would be very suitable for forming a glass window screen. The sunflower in Noon should be put in in a more lemon yellow tone, with brown madder dots on the centre. The color must be kept a different yellow from the sun rays."

## Correspondence.

HINTS FOR INTERIOR DECORATION.

BEE, New York.—Nothing could be better for your hall than Georgia pine; this starts a room in a rich color, and helps to bring harmony into it better than any other color that could be used. The walls might be painted in panels, in tones varying slightly from that of the Georgia pine, each space being treated as a panel and divided from that next to it by a heavy split bamboo. The ceiling should be of the same color as the walls, but several shades lighter. The fretwork over the doors might be of wood to match the woodwork of the room. By all means use a hat-rack that closes and conceals the hats; a corner cupboard would answer the purpose very well. Let your lantern be of jewelled glass, of rich reds and yellows, with perhaps a touch of blue. A large Japanese umbrella placed under the lantern, and forming a canopy over the sofa, standing to one side, would produce a charming effect. The cushion for the sofa might be of leather, which is very durable, of a darker color than the walls. Linen plush would be cheaper, and it is serviceable. In your library bronzes and yellows should prevail, to harmonize with your walnut woodwork, a large Oriental vase or two high in yellow being the key-note to the color of the room. The ceiling should be several shades lighter than the walls, and gold may be used freely in the cornices. For hangings the Associated Artists "shadow silk," with or without lining, as you desire warmth or not, would be suitable. If this is too expensive, bamboo or bead hangings might be used. For your floors Oriental rugs are, of course, the best. There are Scinde rugs which are not objectionable in color, and which are both cheap and durable.

W. L. S., Morristown.—(1) Rooms so small as yours—11x15 feet and 12x12½ feet—must have plain or very nearly plain walls. Nile green, however, would be objectionable with your claret-colored furniture, as the strong contrast between the colors would have the effect of making each more conspicuous. Contrast, it is true, is one means of making harmony, as, for example, red and blue, which are contrasting colors, harmonize; but it is a harmony which can contain only two notes; this, in music, would not be high art, nor is it in house decoration. Paper of a warm rather than a light tint is to be preferred for a north room, as the latter would make it look cold. A Japanese paper of a very small figure, in different shades of bronze, with a little red intermixed, would probably be best for your parlor. Let the frieze be plain, the same color as the ceiling, which should be in a lighter shade of one of the colors of the

wall paper, finishing, where frieze and wall-paper meet, with a line of bamboo or a picture moulding. (2) Frame your diploma, after trimming off superfluous paper, in a bronze-colored wooden or leather frame, made to close; otherwise it would be an ugly white patch on any wall on which it was hung. (3) In a low room, where the effect sought should be cosiness, sash-curtains are preferable to long ones,



SET OF ROUNDELS, ALL TO BE PUBLISHED FULL SIZE (8x8). THE FIRST IS GIVEN IN THE SUPPLEMENT THIS MONTH.



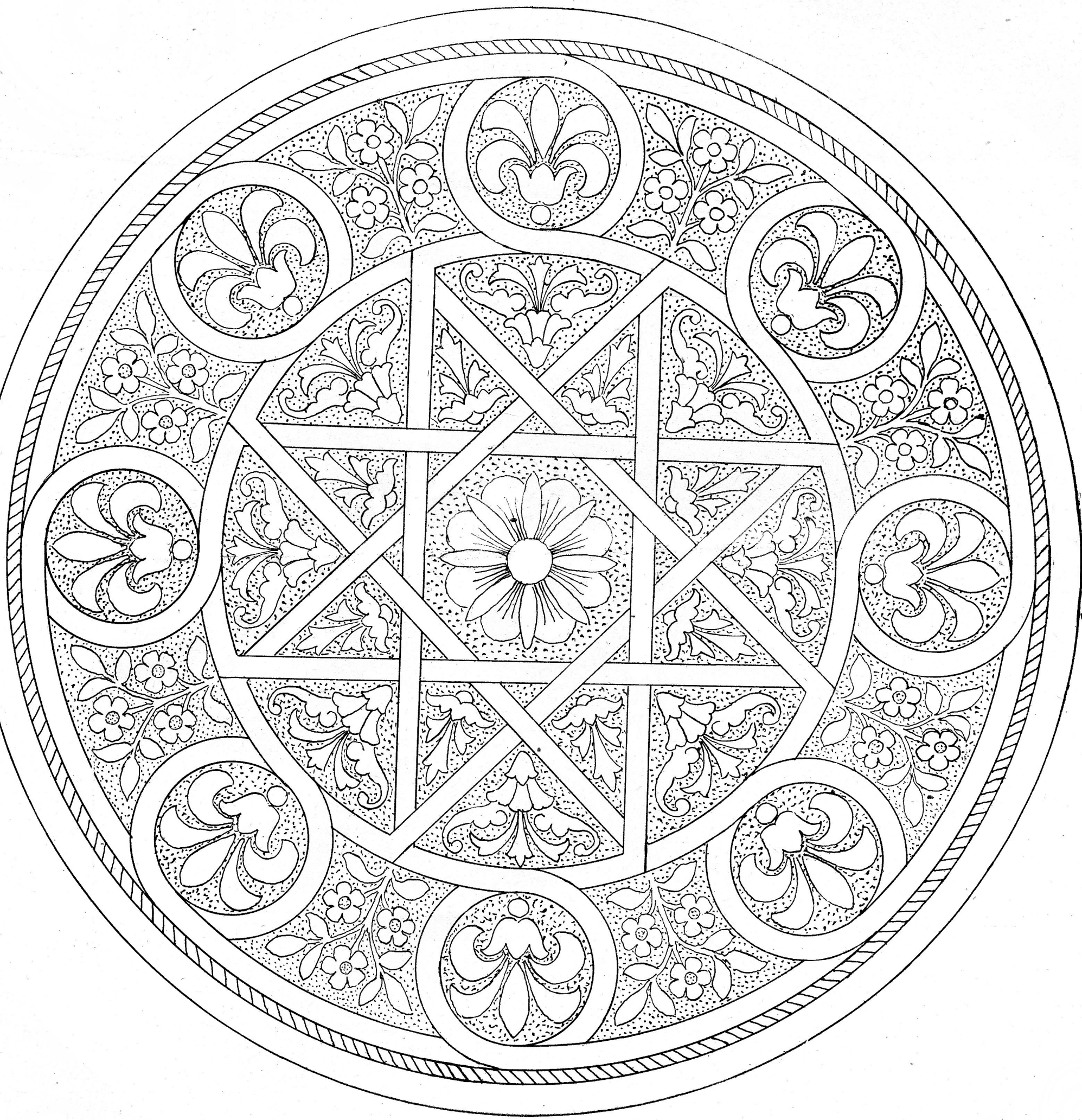


PLATE 817.—DESIGN FOR REPOUSSÉ BRASS CARD RECEIVER OR CARVED WOODEN PLATTER.

BY C. M. JENKES.

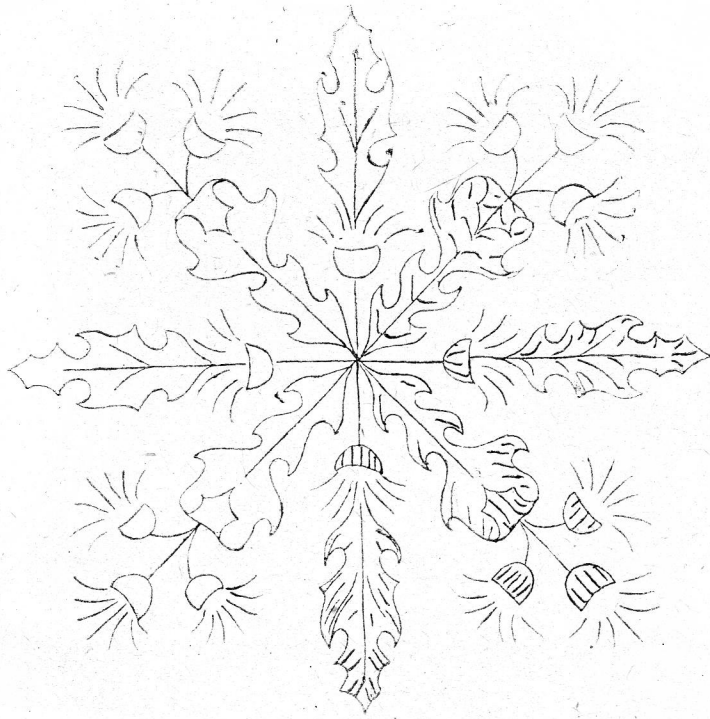


PLATE 818.—LAST OF A SET OF SIX DOYLIES.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK, SOUTH KENSINGTON.  
(For directions for treatment, see page 68.) The other four were published last month.

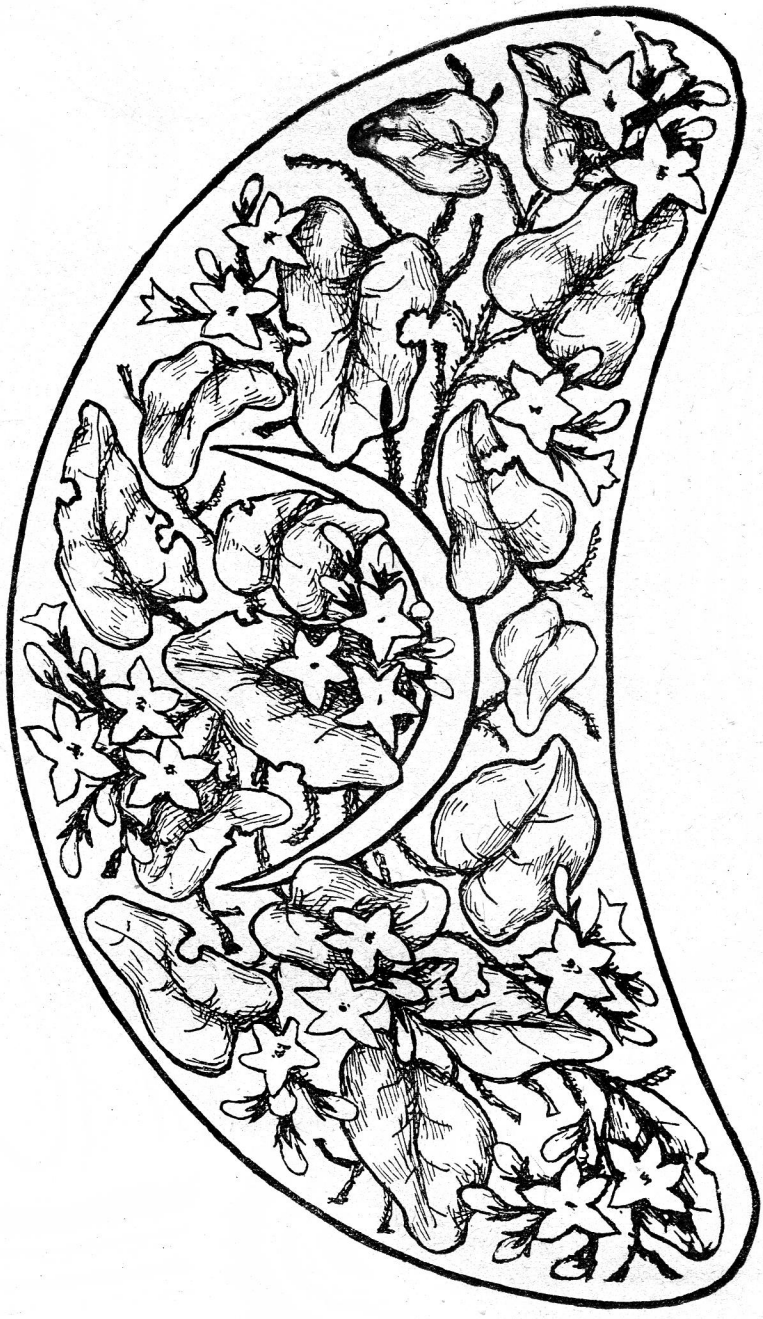
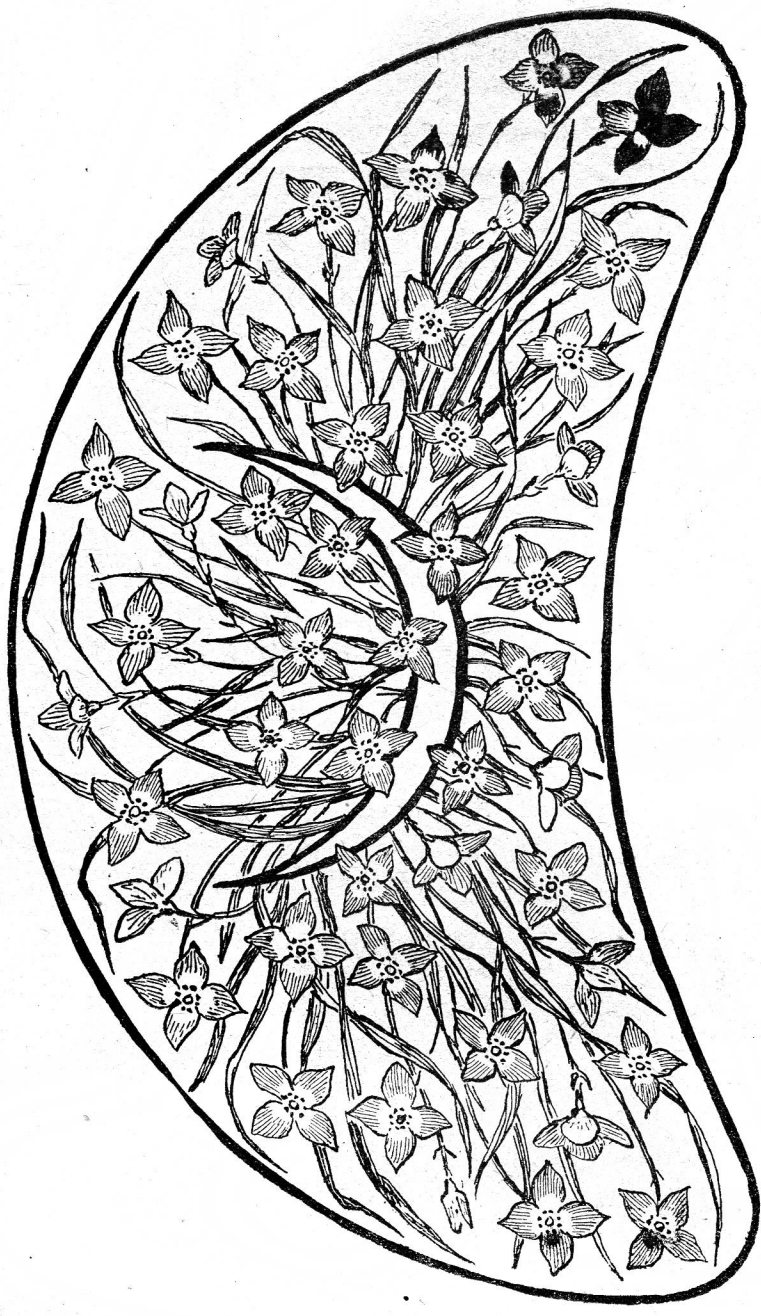


# Supplement to The Art Amateur.

Vol. 22, No. 3, February, 1890.



PLATE 819.—FIFTH OF A SERIES OF DESIGNS FOR NUT PLATE DECORATION.  
(For directions for treatment, see page 68.)



No. 11.—HOUSTONIA. No. 12.—MAYFLOWER (TRAILING ARBUTUS).

PLATE 820.—THE LAST OF THE DOZEN "CRESCENT" SALAD PLATE DESIGNS.  
By "KAPPA."

(For directions for treatment, see page 59.)



# Supplement to The Art Amateur.

Vol. 22. No. 3. February, 1890.



PLATE 816.—FIRST OF A SERIES OF FOUR ROUNDELS FOR CHINA, GLASS AND OTHER PAINTING.  
(For directions for treatment, see page 68.)

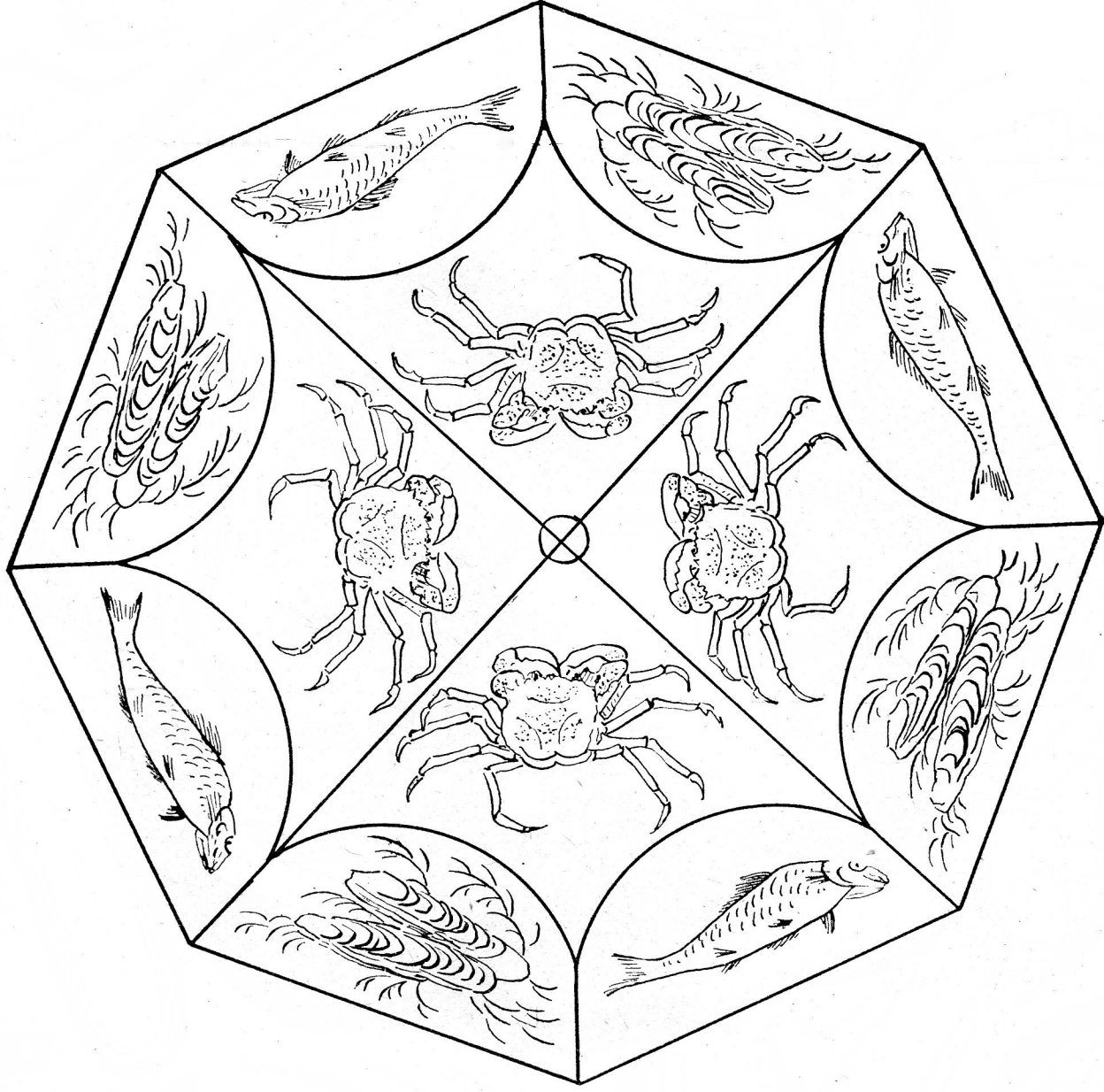
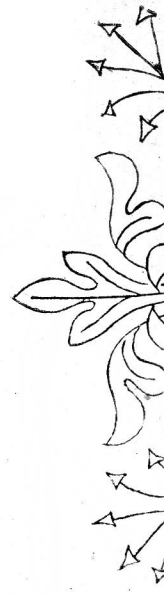
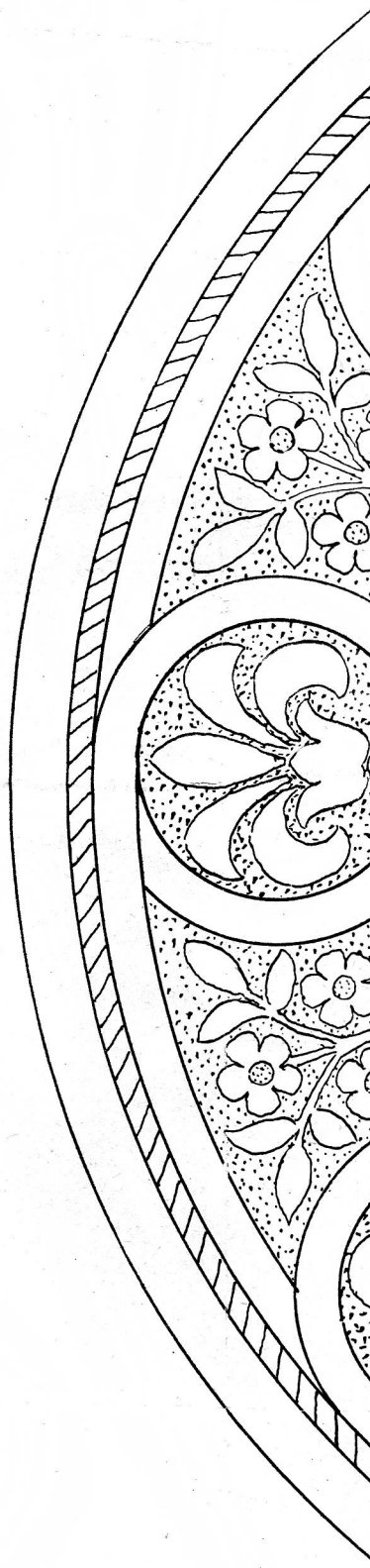


PLATE 815.—SIXTH AND LAST OF THE SET OF FISH PLATE CENTRES.  
By EMMA HAYWOOD.  
(For colored plate of the complete set, with directions for treatment, see November, 1889.)



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## PLATE 814.—CHOCOLATE POT DECORATION. (COCOA FRUIT AND BLOSSOMS.)

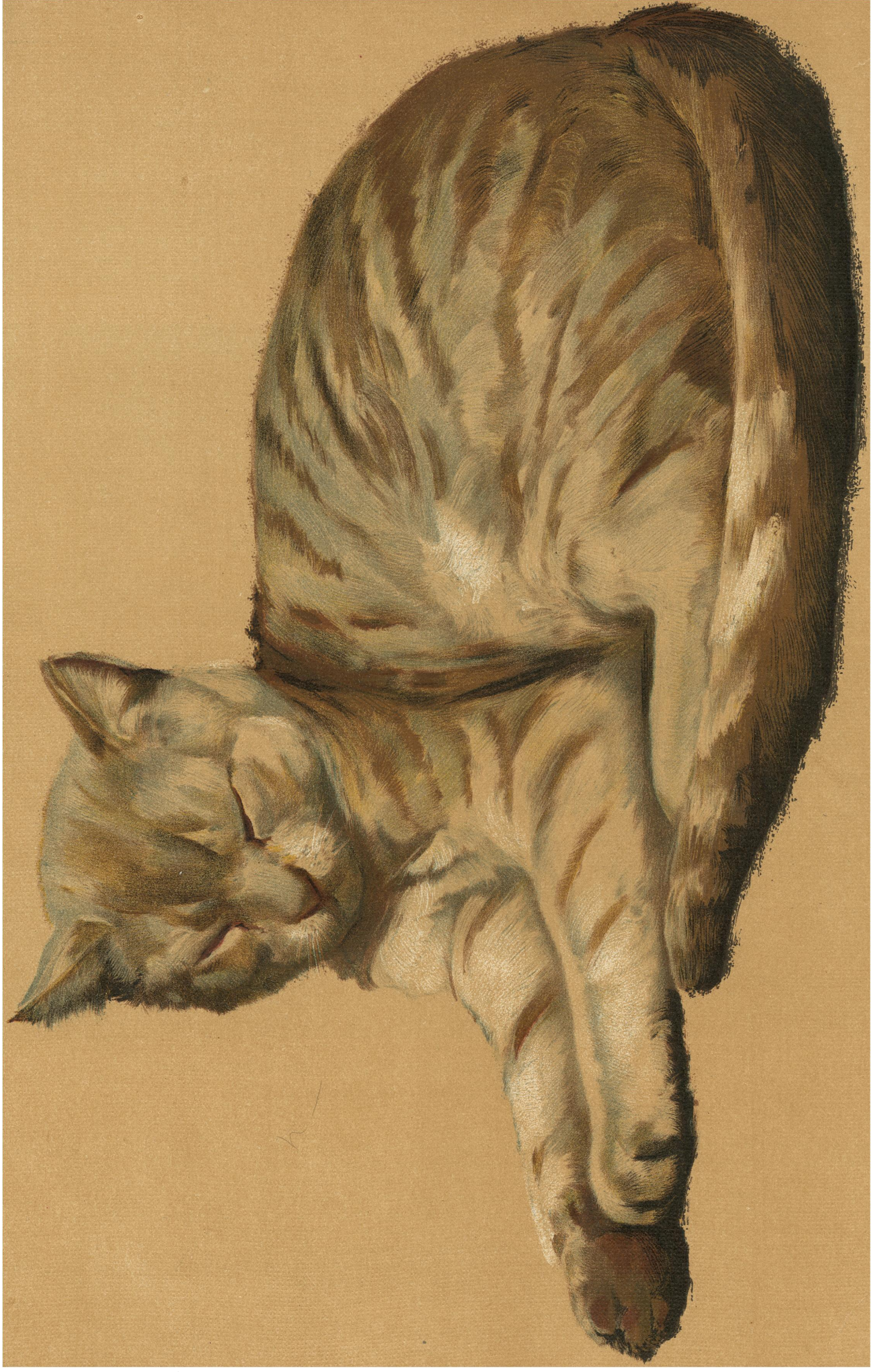
DESIGNED BY SOPHIE KNIGHT OAK.



(For directions for treatment, see page 60.)







STUDY OF A CAT. By J. DOLPH. (For Directions for Treatment, see the end of the Magazine.)